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PRODUCED AT THE LEEDS TRIENNIAL FESTIVAL, 1907.

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# ODE

ON THE

## INTIMATIONS OF IMMORTALITY

BY

WILLIAM WORDSWORTH

SET TO MUSIC FOR BARITONE SOLO, CHORUS, AND  
ORCHESTRA

BY

ARTHUR SOMERVELL.

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PRICE TWO SHILLINGS.

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CM



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68/21560

TO  
MY WIFE.



# ODE.

## INTIMATIONS OF IMMORTALITY FROM RECOLLECTIONS OF EARLY CHILDHOOD.

"The Child is father of the Man ;  
And I could wish my days to be  
Bound each to each by natural piety."

### I.

#### SOLO.

There was a time when meadow, grove, and  
stream,  
The earth, and every common sight,  
To me did seem  
Apparelled in celestial light,  
The glory and the freshness of a dream.  
It is not now as it hath been of yore ;  
Turn wheresoe'er I may,  
By night or day,  
The things which I have seen I now can see no  
more.

### II.

The Rainbow comes and goes,  
And lovely is the Rose,  
The Moon doth with delight  
Look round her when the heavens are bare,  
Waters on a starry night  
Are beautiful and fair ;  
The sunshine is a glorious birth ;  
But yet I know, where'er I go,  
That there hath past away a glory from the earth.

### III.

#### CHORUS.

Now, while the birds thus sing a joyous song,  
And while the young lambs bound  
As to the tabor's sound,  
To me alone there came a thought of grief ;  
A timely utterance gave that thought relief,  
And I again am strong :  
The cataracts blow their trumpets from the steep ;  
No more shall grief of mine the season wrong ;  
I hear the Echoes through the mountains throng,  
The Winds come to me from the fields of sleep,  
And all the earth is gay ;  
Land and sea  
Give themselves up to jollity,  
And with the heart of May  
Doth every Beast keep holiday ;  
Thou Child of Joy,  
Shout round me, let me hear thy shouts, thou  
happy Shepherd-boy !

### IV.

#### SOLO.

Ye blessed Creatures, I have heard the call  
Ye to each other make ; I see  
The heavens laugh with you in your jubilee ;  
My heart is at your festival,  
My head hath its coronal.  
The fulness of your bliss I feel—I feel it all.  
Oh evil day ! if I were sullen  
While Earth herself is adorning,  
This sweet May morning,  
And the Children are culling  
On every side,  
In a thousand valleys far and wide,  
Fresh flowers ; while the sun shines warm,  
And the Babe leaps up on his Mother's arm—  
I hear, I hear, with joy I hear !  
—But there's a Tree, of many, one,  
A single Field which I have looked upon,  
Both of them speak of something that is gone :  
The Pansy at my feet  
Doth the same tale repeat :  
Whither is fled the visionary gleam ?  
Where is it now, the glory and the dream ?

### V.

#### CHORUS.

Our birth is but a sleep and a forgetting :  
The Soul that rises with us, our life's Star,  
Hath had elsewhere its setting,  
And cometh from afar :  
Not in entire forgetfulness,  
And not in utter nakedness,  
But trailing clouds of glory do we come  
From God, who is our home :  
Heaven lies about us in our infancy !  
Shades of the prison-house begin to close  
Upon the growing Boy,  
But he beholds the light, and whence it flows  
He sees it in his joy :  
The Youth, who daily farther from the east  
Must travel, still is Nature's Priest,  
And by the vision splendid  
Is on his way attended ;  
At length the Man perceives it die away,  
And fade into the light of common day.





## IX.

## CHORUS.

O joy! that in our embers  
Is something that doth live.  
That nature yet remembers  
What was so fugitive!

## SOLO.

The thought of our past years in me doth breed  
Perpetual benediction: not indeed  
For that which is most worthy to be blest;  
Delight and liberty, the simple creed  
Of Childhood, whether busy or at rest,  
With new-fledged hope still fluttering in his breast:

Not for these I raise  
The song of thanks and praise;  
But for those obstinate questionings  
Of sense and outward things,  
Falling from us, vanishings;  
Blank misgivings of a Creature

Moving about in worlds not realised,  
High instincts before which our mortal Nature  
Did tremble like a guilty thing surprised:

But for those first affections,  
Those Shadowy recollections,  
Which, be they what they may,  
Are yet the fountain light of all our day,  
Are yet a master light of all our seeing;  
Uphold us, cherish, and have power to make  
Our noisy years seem moments in the being  
Of the eternal Silence:

## CHORUS.

Truths that wake,  
To perish never;  
Which neither listlessness, nor mad endeavour,  
Nor Man nor Boy,  
Nor all that is at enmity with joy,  
Can utterly abolish or destroy!  
Hence in a season of calm weather,  
Though inland far we be,  
Our Souls have sight of that immortal sea  
Which brought us hither,  
Can in a moment travel thither,  
And see the Children sport upon the shore,  
And hear the mighty waters rolling evermore.

## X.

## CHORUS.

Then sing, ye Birds, sing, sing a joyous song!  
And let the young Lambs bound  
As to the tabor's sound!  
We in thought will join your throng,  
Ye that pipe and ye that play,  
Ye that through your hearts to-day  
Feel the gladness of the May!

## SOLO.

What though the radiance which was once so  
bright  
Be now for ever taken from my sight,  
Though nothing can bring back the hour  
Of splendour in the grass, of glory in the flower;

## CHORUS.

We will grieve not, rather find  
Strength in what remains behind;  
In the primal sympathy  
Which having been must ever be;  
In the soothing thoughts that spring  
Out of human suffering;  
In the faith that looks through death,  
In years that bring the philosophic mind.

## XI.

## SOLO.

And O, ye Fountains, Meadows, Hills, and Groves,  
Forbode not any severing of our loves!  
Yet in my heart of hearts I feel your might;  
I only have relinquished one delight  
To live beneath your more habitual sway.  
I love the Brooks which down their channels fret,  
Even more than when I tripped lightly as they:  
The innocent brightness of a new-born Day  
Is lovely yet;

## CHORUS.

The Clouds that gather round the setting sun  
Do take a sober colouring from an eye  
That hath kept watch o'er man's mortality;  
Another race hath been, and other palms are won.  
Thanks to the human heart by which we live,  
Thanks to its tenderness, its joys, and fears,  
To me the meanest flower that blows can give  
Thoughts that do often lie too deep for tears.



# ODE

On the Intimations of Immortality.

William Wordsworth.

Arthur Somervell.

Andante moderato.  $\text{♩} = 60$ .

*pp*

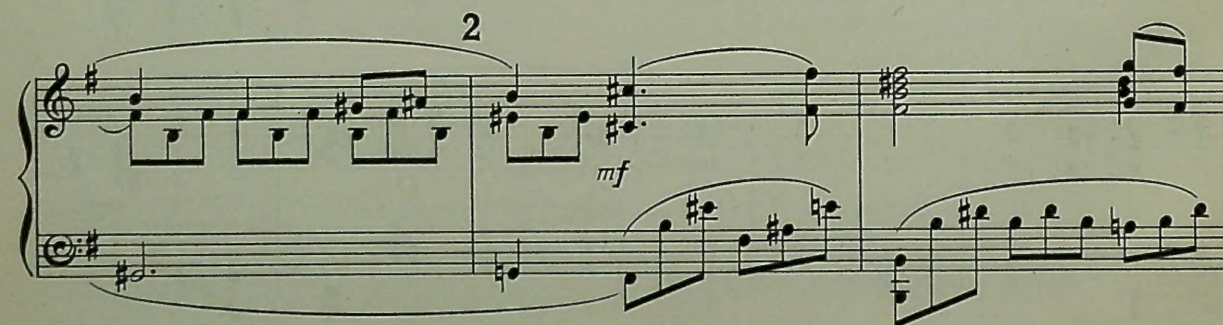
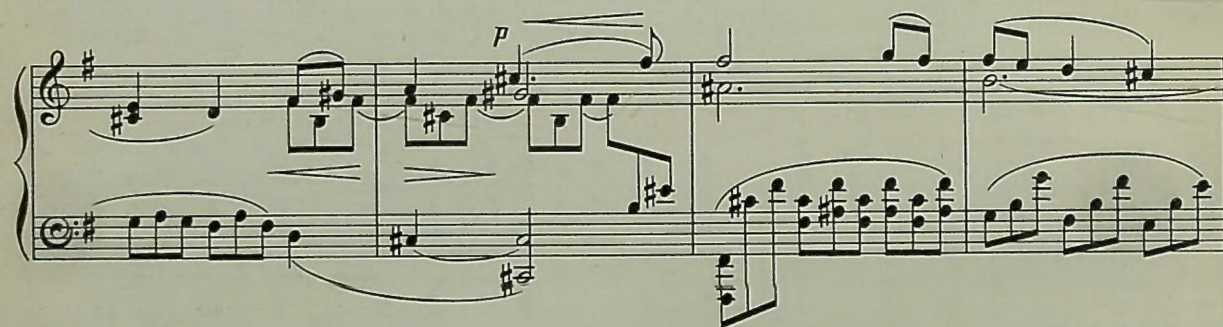
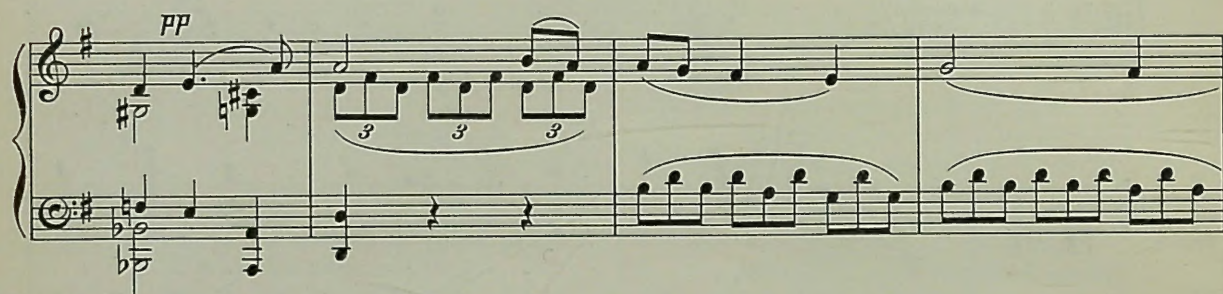
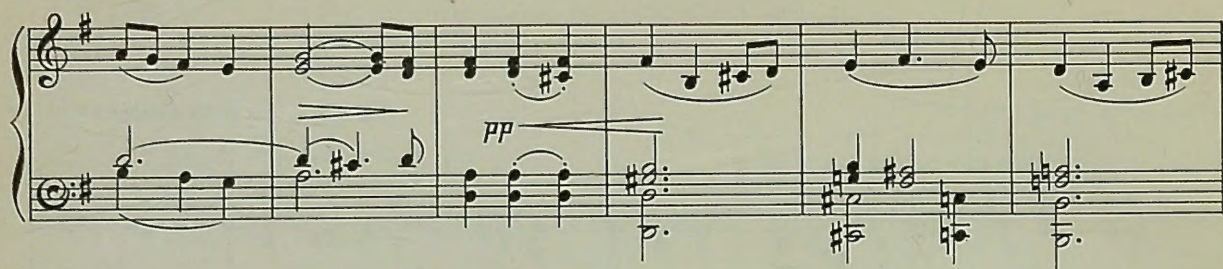
*p cresc.*

*p*

*p*



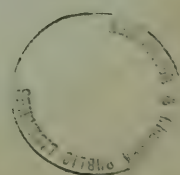








Poco più mosso.









**5** Andante sostenuto.  
BASS SOLO.

There was a time when meadow, grove, and stream, The earth, and ev - 'ry—

com - mon sight, To me did seem Ap - par - elled in ce - les - tial



light, The glo - - ry and the radiance of a dream.

It is not now as it hath been of yore;— Turn where-so-

- e'er I may, By night or day, The things which I have seen. I now can

see no more,— Turn where-so-e'er I may, By night or day, The



6

things which I have seen I now can see no more.

*pp*

*Più mosso.*

The Rain - bow comes and

*pp*

goes, And love - - ly is the

Rose; The moon doth with de - - light Look round.



— her when the heav'ns are bare;



Wa - - ters on a star - - - ry night are



beau - ti - ful and fair;



The





sun - - - - shine is a glo - - - - - rious

*cresc.*

# 7 Andante sostenuto.

birth; But yet I know, wher-e'er I

*ff* *pp*

go, But yet I know, wher-e'er I go, That there hath passed a -

- way a glo-ry from the earth. But yet I know wher-



- e'er I go, That there hath passed a-way a glo-ry from the

earth. rall.

*pp* *mf*

8 Allegretto.  $\text{♩} = 84$ .

*pp*

*mf*

*f*



*cresc.*

CHORUS.

Soprano I. **9** *f*

Now, while the Birds thus sing— a joy - ous, joy - - ous

Soprano II. *f*

Now, while the Birds thus sing— a joy - ous, joy - ous

Alto. *f*

Now, while the Birds thus sing— a joy - ous, joy - - ous

**9**

song, And while the young Lambs bound As to the

song, And while the young Lambs bound As to— the

song, And while the young Lambs bound As to— the

*mf*



ta - - - bor's sound, To me a - lone there

ta - - - bor's sound, To me a - lone there

ta - - - bor's sound, To me a - lone there

*mf*

came a thought of grief: A time - ly

came a thought of grief: A time - ly

came a thought of grief: A time - ly

*p*

utterance gave that thought re - lief,

utterance gave that thought re - lief,

utterance gave that thought re - 10 - lief,

*f*



And I a - gain am strong:

And I a - gain am strong:

And I a - gain am strong:

The Cat - ar - acts blow their trum - pets from the

The Cat - ar - acts blow their trum - pets from the

The Cat - ar - acts blow their trum - pets from the

steep: No moreshall grief of mine the sea - - - son

steep: No moreshall grief of mine the sea - - - - son

steep: No moreshall grief of mine the sea - - son



wrong;  
wrong;  
wrong;

*mf*  
*f*

11  
hear the E-choes through the moun-tains throng, The Winds  
hear the E-choes through the moun-tains throng,— The Winds  
hear the E-choes through the moun-tains throng, The Winds

*pp*  
*f*  
*pp*

come to me from the fields of sleep, And all the  
come to me from the fields of sleep,  
come to me from the fields of sleep,

*f*



earth is gay;

And all the earth is gay;

And all the earth is gay;

*f cresc. ff*

Land and sea Give themselves up to jol-li-ty, And with the

Land and sea Give themselves up to jol-li-ty, And with the

Land and sea Give themselves up to jol-li-ty, And with the

*ff*

heart of May Doth ev'ry beast keep hol - i - day;

heart of May Doth ev'ry beast keep hol - i - day;

heart of May Doth ev'ry beast keep hol - i - day;



12

*ff* Shout, *mf* shout round me, let me

*ff* Shout, *mf* shout round me, let me

*ff* Shout, *mf* shout round me, let me

*ff* Shout, *mf* shout round me, let me

12

*p*

hear thy shouts thou hap - py Shep - - - herd - - boy

hear thy shouts thou hap - py Shep - herd - boy

hear thy shouts thou hap - py Shep - herd - boy

*cresc.*

Let me hear thy shouts thou hap - py

Let me hear thy shouts thou hap - py thou

Let me hear thy shouts, let me hear thy shouts thou

*f* *cresc.* *ff*

8



hap - - - py Shep - herd - boy. Let me hear thy

hap - - py Shep - herd - - boy. Let me

hap - py Shep - - herd - boy. Let me hear ——— thy

*ff*

shouts thou hap - py Shep - - herd

hear thy shouts thou hap - - - py Shep - - herd

shouts thou hap - py Shep - - herd

13 Più mosso.

- boy.

- boy.

- boy.

13 Più mosso.

*ff*



Solo.

Ye

*p*

*poco rit.*

14

bless - - - ed crea - - - tures, I have heard the call Ye to each

*mf*

o - - - ther make; I see The heavens

*f*

*p*

laugh with you at your ju - bi-lee; My heart is at your

*mf*



fes - ti-val, My head hath its cor - o-nal, The

[illegible]

15

Meno mosso.

O e - - vil day! if I were sul-len When the earth her-self is a-



-dorn - ing, This sweet May - morn - ing, And the children are pull - ing On ev' - ry

side, In a thou - sand val - leys far and wide, — Fresh

flowers; while the sun shines warm, And the babe leaps up on his

mo - ther's arm; I hear, I hear, with joy — I



16

hear!

*f*

*p*

17 Andante sostenuto.

*p*

But there's a Tree, of

*pp*

ma-ny, one, A sin-gle Field which I have looked up-on,



Both of them speak — of some-thing that is gone; The pan - sy at my

feet — Doth the same tale re - peat: — Whi - ther is fled the

vi - sion - a - ry gleam? Where is it now, the glo - ry and the

Maestoso.  $\text{♩} = 54$

dream?

18



Soprano.

Alto.

Tenor.

Bass.

Our

Our

Our

Our

birth is but a sleep and a for - get - ting: The Soul that ri - - ses

birth is but a sleep and a for - get - ting: The Soul that ri - - ses

birth is but a sleep and a for - get - ting: The Soul that ri - - ses

birth is but a sleep and a for - get - ting: The Soul that ri - - ses

with us, our life's Star, Hath had else - where its set - ting, And

with us, our life's Star, Hath had else - where its set - ting, And

with us, our life's Star, Hath had else - where its set - ting, And

with us, our life's Star, Hath had else - where its set - ting, And



com - eth from a - far. Not in entire for- *mp*

com - eth from a - far. Not in entire for- *mp*

com - eth from a - far. Not in entire for- *mp*

com - eth from a - far. Not in entire for- *mp*

*f*

-get-ful-ness, And not in ut-ter na-kedness, But trail-ing clouds of *f*

-get-ful-ness, And not in ut-ter na-kedness, But trail-ing clouds of *f*

-get-ful-ness, And not in ut-ter na-kedness, But trail-ing clouds of *f*

-get-ful-ness, And not in ut-ter na-kedness, But trail-ing clouds of *f*

20

*f*



glo - ry do we come, From God, who is our home.

glo - - ry do we come, From God, who is our home.

glo - ry do we come, From God, from God, who is our home.

glo - - ry do we come, From God, who is our home.

This section contains four vocal staves. The first three staves have lyrics underneath them. The fourth staff is a bass line. The music is in a key with two flats (B-flat and E-flat) and a common time signature. The lyrics are: 'glo - ry do we come, From God, who is our home.' The first staff has a 'mf' dynamic marking. The second staff has a 'mf' dynamic marking. The third staff has a 'mf' dynamic marking. The fourth staff has a 'mf' dynamic marking.

This section contains two piano accompaniment staves. The music is in a key with two flats (B-flat and E-flat) and a common time signature. The first staff is a treble clef and the second staff is a bass clef. The music features chords and moving lines. The lyrics are: 'glo - ry do we come, From God, who is our home.' The first staff has a 'mf' dynamic marking.

This section contains four empty vocal staves, each with a treble clef and a key signature of two flats (B-flat and E-flat). The staves are empty, with only the clef and key signature visible.

This section contains two piano accompaniment staves. The music is in a key with two flats (B-flat and E-flat) and a common time signature. The first staff is a treble clef and the second staff is a bass clef. The music features chords and moving lines. The lyrics are: 'glo - ry do we come, From God, who is our home.' The first staff has a 'mf' dynamic marking.

This section contains two piano accompaniment staves. The music is in a key with two flats (B-flat and E-flat) and a common time signature. The first staff is a treble clef and the second staff is a bass clef. The music features chords and moving lines. The lyrics are: 'glo - ry do we come, From God, who is our home.' The first staff has a 'p' dynamic marking.



*pp* Heav'n lies a-bout us in our in - fan - cy!

*pp* Heav'n lies a-bout us in our in - fan - cy! *p* Shades of the

*p* Shades of the

*p* Shades of the

*pp* *p*

22 *ff* But he be-

pri-son-house be - gin to close Up-on the grow - ing boy,

pri-son-house be - gin to close Up-on the grow - ing boy,

pri-son-house be - gin to close Up-on the grow - ing boy,

22 *ff*



- holds the light, and whence it flows He sees \_\_\_\_\_

*ff* But he be - holds the light, and whence it flows He

*ff* But he be - holds the light, and whence it flows He

*ff* But he be - holds the light, and whence it flows He

— it in his joy;

sees it in his joy;

sees it in his joy; *mf* The youth, who dai-ly farther from the

sees it in his joy; *mf* The youth, who dai-ly farther from the

*p*



23

And by the vi - - sion

And by the vi - - sion

East Must tra-vel, still is na - - ture's priest, And by the vi - - sion

East Must tra-vel, still is na - - ture's priest, And by the vi - - sion

23

*mf**ff*

splen-did Is on his way at - ten-ded;

At

splen-did Is on his way at - ten-ded;

At

splen-did Is on his way at - ten-ded;

At

splen-did Is on his way at - ten-ded;

At



length the man perceives it die a - way, *pp* And fade

length the man perceives it die a - way, *pp* And fade

length the man perceives it die a - way, *pp* And fade

length the man perceives it die a - way,

in - to the light of com - mon day. **24**

in - to the light of com - mon day.

in - to the light of common day.

in - to the light of com - mon day. **24**



*pp* *ppp* *mf* *f*

Allegro. ♩ = 100.

*ff*

CHORUS.

*ff* *ff* *ff* *ff*

O O O O

*ff*

joy! that in our

joy! that in our

joy! that in our

joy! that in our

*ff*



em - bers Is some - thing that doth live, That

em - bers Is some - thing that doth live, That

em - bers Is some - thing that doth live, That

em - bers Is some - thing that doth live, That

na - - ture yet re - mem - bers What was so fu - - gi-tive!

na - - ture yet re - mem - bers What was so fu - - gi-tive!

na - - ture yet re - mem - bers What was so fu - - gi-tive!

na - - ture yet re - mem - bers What was so fu - - gi-tive!



Solo.

*p*  
The

The first system of the musical score. It consists of a vocal line and a piano accompaniment. The vocal line begins with a whole rest, followed by a half note G4, and then a half note A4. The piano accompaniment features a flowing eighth-note melody in the right hand and a simple bass line in the left hand. The key signature has one sharp (F#).

25

thought of our past years in me doth breed Per-pe-tual be-ne-

The second system of the musical score, starting at measure 25. The vocal line continues with a half note B4, a half note C5, and a half note D5. The piano accompaniment continues with the same flowing eighth-note melody. The key signature remains one sharp.

-dic-tions: not in-deed For—that which is most

The third system of the musical score. The vocal line begins with a half note E5, a half note F#5, and a half note G5. The piano accompaniment continues with the same flowing eighth-note melody. The key signature remains one sharp.

wor- - thy to be blessed, De- - light and

The fourth system of the musical score. The vocal line begins with a half note A5, a half note B5, and a half note C6. The piano accompaniment continues with the same flowing eighth-note melody. The key signature remains one sharp.



li - ber-ty the sim - - ple creed Of child-hood, whe - ther

bu- sy or at rest, With new - pledged

26

hope still flut-tering in — his breast: Not for

these, I raise The song of thanks and praise,



## Poco meno mosso.

But for those ob - - stinate ques-tion-ings, Of sense and

out-ward things, Fall-ings from us, van-ishings; Blank mis-giv-ings of a

crea - ture, Mov - ing a - bout in worlds not rea - lised, High

in-stincts be-fore which our mor-tal na - ture Did trem- ble like a



27

*mf dolce*

guil - ty thing sur - prised: But for those first af - fec - tions, Those

sha - dowy re - col - lec - tions, Which be they what they may, Are yet the

$\text{♩} = 100.$

foun - - tain light of all our day, Are yet a mas - - ter

light of all our see - ing; Up - hold us, cher - ish, And have



power to make Our noi - sy years seem mo - ments In the be - ing Of the e -

- ter - - - nal si - lence:

**CHORUS.**  
*pp* Tenors.  
 Truths that wake To per - - - ish nev - er; Which nei - ther  
*pp* Basses.  
 Truths that wake To per - - - ish nev - er; Which nei - ther

list - less-ness, nor mad en - dea - vour Nor  
 list - less-ness, nor mad en - dea - vour Nor



29

man, nor boy, Nor all that is at

man, nor boy, Nor all that is at

29

*f*

*ff*

en - - mi - ty with joy,

en - - mi - ty with joy,

*ff*

*molto rall.*

Can ut - ter-ly a - bo-lish or des-troy!

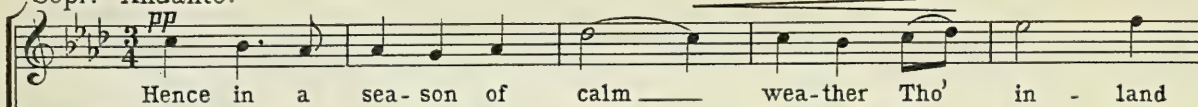
*molto rall.*

Can ut - ter-ly a - bo-lish or des-troy!

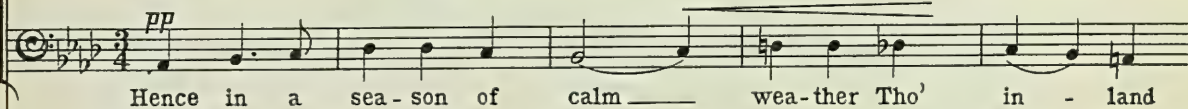
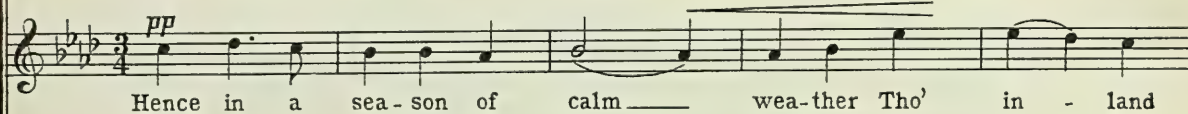
*ff molto rall.*



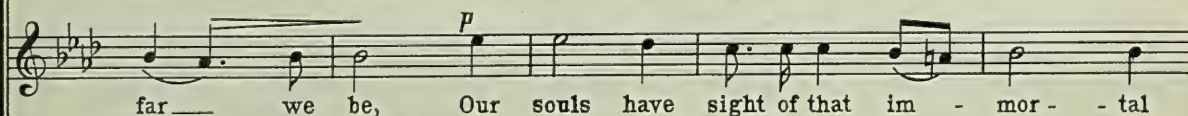
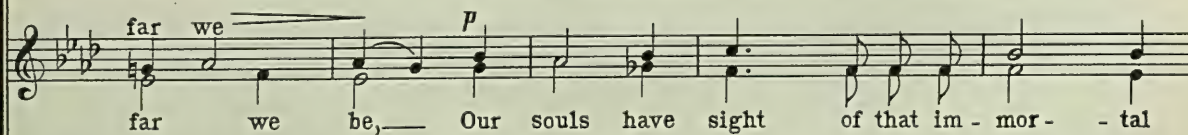
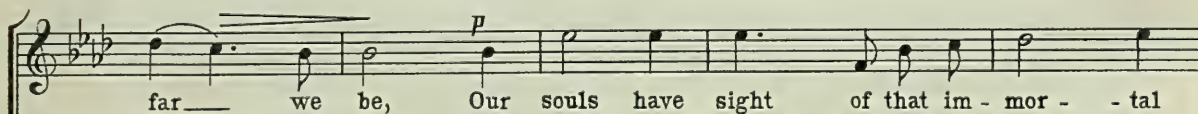
Sopr. Andante.



Alto.



Andante. ♩ = 69.





30

sea Which brought us hi-ther Can in a mo-ment

sea Which brought us hi-ther Can in a mo-ment

sea Which brought us hi-ther Can in a mo-ment

sea Which brought us hi-ther Can in a mo-ment

30

*mf*

*pp*

tra - - vel thi-ther, And see— the chil-dren sport up-on the

*pp*

tra - - vel thi-ther, And see— the chil-dren sport up-on the

*pp*

tra - - vel thi-ther, And see— the chil-dren sport up-on the

*pp*

tra - - vel thi-ther, And see— the chil-dren sport up-on the

*p*

*p*



shore, And hear the might - y wa - - - - ters

shore, And hear the might - y wa - - - - ters

shore, And hear the might - y wa - - - - ters

shore, And hear the might - y wa - - - - ters

*p* *cresc.*

Detailed description: This block contains the first system of a musical score. It features four vocal staves (Soprano, Alto, Tenor, and Bass) and a piano accompaniment. The vocal parts are in a key with four flats (B-flat major or D-flat minor) and have the lyrics 'shore, And hear the might - y wa - - - - ters'. The piano accompaniment begins with a piano (*p*) dynamic and a crescendo (*cresc.*) marking. The piano part consists of arpeggiated chords in both hands.

31 *ff* roll - - - - -

31 *ff* roll - - - - -

31 *ff* roll - - - - -

31 *ff* roll - - - - -

31 *ff*

Detailed description: This block contains the second system of the musical score, starting at measure 31. It features four vocal staves and a piano accompaniment. The vocal parts are marked with a fortissimo (*ff*) dynamic and have the lyrics 'roll - - - - -'. The piano accompaniment also begins at measure 31 with a fortissimo (*ff*) dynamic. The piano part features a series of sixteenth-note runs in the right hand and a corresponding bass line in the left hand.



- ing ev - - er -

- ing ev - - er -

- ing ev - - er -

- ing ev - - er -

- more.

- more.

- more.

- more.

*ff*

*Allegro moderato. ♩=80.*

*molto rall.*

Piano introduction with arpeggiated chords and a melodic line in the right hand.

32

*f* Then sing, ye birds, sing,

Then sing, ye

Then

32

*mf*

*f*

sing a joy - - ous song!

*f* Then sing, ye birds, a joy - - ous song!

birds, sing, sing a joy - - ous, joy - - ous song! Then

sing, ye birds, sing a joy - - ous song!

*f*



Then sing, ye birds, sing, sing a joy - - ous song!

Then sing a joy - - ous song!

sing, ye birds, — then sing a joy - ous song!

Then sing,

And let the young lambs bound As to the ta - - bor's

And let the young — lambs bound As to the ta - - bor's

And let the young — lambs bound As to the ta - - bor's

And let the young — lambs bound As to the ta - bor's

33

sound! We in thought will join your

sound! We in thought will

sound! We in thought will

33

sound! We in thought will



throng, Ye that dance and ye that  
join your throng Ye that dance and  
join your throng Ye that dance and  
join your throng Ye that dance and

play, Ye that through your hearts to -  
ye that play, Ye that through your  
ye that play, Ye that through your  
ye that play, Ye that through your

34 *mf* *animato*  
- day Feel the glad-ness of the May,  
hearts Feel the glad-ness of the  
hearts Feel the glad-ness of the May,  
hearts Feel the glad-ness of the



feel the glad - - ness of the May! *ff* Ye that through your

May, feel the glad - - ness of the May! *ff* Ye that through

feel the glad - - - ness of the May! *ff* Ye that through

May, feel the glad - - ness of the May! *ff* Ye that through your

*poco rit.* 35 hearts to - day Feel the glad - ness of the May!

*poco rit.* your hearts Feel the glad - ness of the May!

*poco rit.* your hearts to - day Feel the glad - ness of the May!

*poco rit.* hearts to - day Feel the glad - ness of the May!

Molto meno mosso. ♩ = 72.

Solo

First system of music, measures 1-35. The vocal line is in G major, starting with a whole rest. The piano accompaniment begins with a piano (*p*) dynamic and ends with a pianissimo (*pp*) dynamic.

36

Second system of music, measures 36-45. The vocal line begins with a piano (*pp*) dynamic. The piano accompaniment also has a piano (*pp*) dynamic marking.

What tho' the ra-diance which was once — so bright Be

Third system of music, measures 46-55. The vocal line continues with the lyrics. The piano accompaniment has a piano (*pp*) dynamic marking.

now — for ev - er ta - ken from — my sight, Though no-thing can bring

Fourth system of music, measures 56-65. The vocal line continues with the lyrics. The piano accompaniment has a piano (*pp*) dynamic marking.

back the hour Of splen-dour in the grass, of glo - ry in the flower;



37

Soprano.

CHORUS

*pp* We will grieve not, ra - ther find Strength in what re - mains behind; In the pri - mal

Alto I.

*pp* We will grieve not, ra - ther find Strength in what re - mains be - hind; In the pri - mal

Alto II.

*pp* We will grieve not, ra - ther find Strength in what re - mains be - hind; In the pri - mal

Tenor.

*pp* We will grieve not, ra - ther find Strength in what re - mains be - hind; In the pri - mal

Bass.

*pp* We will grieve not, ra - ther find Strength in what re - mains be - hind; In the pri - mal

37

*p*

*pp*

*p* sym - pa - thy, Which hav - ing been must ev - - er be; In the sooth - ing

*p* sym - pa - thy, Which hav - ing been must ev - - er be; — In the sooth - ing

*p* sym - pa - thy, Which hav - ing been must ev - - er be; In the sooth - ing

*p* sym - pa - thy, Which hav - ing been must ev - - er be; In the sooth - ing

*p* sym - pa - thy, Which hav - ing been must ev - - er be; In the sooth - ing

*pp*



38

thoughts that spring Out of hu-man suf-fer-ing; In the faith that looks through

thoughts that spring Out of hu-man suf-fer-ing; In the faith that looks through

thoughts that spring Out of hu-man suf-fer-ing; In the faith that looks through

thoughts that spring Out of hu-man suf-fer-ing; In the faith that looks through

thoughts that spring Out of hu-man suf-fer-ing; In the faith that looks through

38

*f*

death. In years that bring the phil - o - soph - ic mind.

death. In years that bring the phil - o - soph - ic mind.

death. In years that bring the phil - o - soph - ic mind.

death. In years that bring the phil - o - soph - ic mind.

death. In years that bring the phil - o - soph - ic mind.

*pp*



Andante sostenuto.

49

Solo.

*p*

And O ye fountains, meadows, hills and groves Fore-bode not a - ny sev'ring

*pp*

of our loves! Yet in my heart of hearts I feel your

might; I on - - ly have re - lin-quished one de-light To live be -

39

-neath your more ha - bit - ual sway. I love the

*pp*

brooks that down their chan - nels fret, Ev'n more than

when I tripped light-ly as they; The in - no-cent bright-ness — of a

*p* *pp*

new - born day — Is love - ly yet, — the

*p* *mf*

40

brightness of a new-born day is love - ly yet.

Soprano. *pp*

Alto I. *pp*

Alto II. *pp*

Tenor. *pp*

Bass I. *pp*

Bass II. *pp*

The clouds that ga - ther round the

*rit.* *pp* 40



set - ting sun Do take a so - ber col - ouring from an

set - ting sun Do take a so - ber col - ouring from an

set - ting sun Do take a so - ber col - ouring from an

set - ting sun Do take a so - ber col - ouring from an

set - ting sun Do take a so - ber col - ouring from an

set - ting sun Do take a so - ber col - ouring from an

*pp*

eye That hath kept watch, — kept

eye That hath kept watch, kept

eye That hath kept watch, kept

eye — That hath kept watch —

eye That hath kept watch, — kept

eye That hath kept watch, kept



watch o'er man's mor-tal - i -

watch o'er man's mor-tal - i -

watch o'er man's mor-tal - i -

o'er man's mor-tal - i -

watch o'er man's mor-tal - i -

watch o'er man's mor-tal - i -

-ty, *mf* An - o - ther race hath been and o - ther palms are

-ty, *mf* An - o - ther race hath been and o - ther palms are

-ty, *mf* An - o - ther race hath been and o - ther palms are

-ty, *mf* An - o - ther race hath been and o - ther palms are

-ty, *mf* An - o - ther race hath been and o - ther palms are

-ty, *mf* An - o - ther race hath been and o - ther palms are

-ty, *mf* An - o - ther race hath been and o - ther palms are



won

Thanks to the hu-man heart by

won

Thanks to the hu-man heart by

won

Thanks to the hu-man heart by

won

Thanks to the hu-man heart by

won

Thanks to the hu-man heart by

won

Thanks to the hu-man heart by

*pp*

which we live,

Thanks to its ten-derness, its joys, and

which we live,

Thanks to its ten-derness, its joys, and

which we live,

Thanks to its ten-derness, its joys, and

which we live,

Thanks to its ten-derness, its joys, and

which we live,

Thanks to its ten-derness, its joys, and

which we live,

Thanks to its ten-derness, its joys, and

*pp*



*p*

To me the meanest flower that

fears,

fears,

fears,

fears,

fears,

fears,

41

*p**mf**p*

blows can give Thoughts that do of-ten lie too

To me the meanest flower that blows can give Thoughts that do of-ten lie too

To me the meanest flower that blows can give Thoughts that do of-ten lie too

To me the meanest flower that blows can give Thoughts that do of-ten lie too

To me the meanest flower that blows can give Thoughts that do of-ten lie too

To me the meanest flower that blows can give Thoughts that do of-ten lie too

To me the meanest flower that blows can give Thoughts that do of-ten lie too

*p**pp*



55

deep for tears, too deep for tears.  
deep for tears, thoughts that do of-ten lie too deep for tears.  
deep for tears, thoughts that do of-ten lie too deep for tears.  
deep for tears, thoughts that do of-ten lie too deep for tears.  
deep for tears, thoughts that do of-ten lie too deep for tears.  
deep for tears, thoughts that do of-ten lie too deep for tears.  
deep for tears, thoughts that do of-ten lie too deep for tears.

*pp* *rall.* *a tempo* *pp* *rall.* *a tempo* *pp* *rall.* *a tempo*

12541

